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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.

REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

CHICAGO—Thurber Gallery.

WASHINGTON, D. C.—F. A. Schmidt,  
719—13 St., N. W.

LONDON OFFICE—17 Old Burlington St.  
PARIS OFFICE—19 Rue Caumartin.

## SUBSCRIPTION RATES.

YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

## COPIES FOR SALE

Brentano's, 5th Ave. and 27th St.  
LONDON—17 Old Burlington St.  
PARIS—19 Rue Caumartin.  
CHICAGO—Thurber Gallery.

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Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

## MACDOWELL JURY SYSTEM.

The interesting letter from George Bellows, the artist, which we publish elsewhere in this issue, in advocacy of Robert Henri's recently announced plan for the substitution of a series of successive group exhibitions, the members of each group exhibiting to act as their own jurors—for the present system of juries still in vogue in the large American art institutions which hold regular exhibitions—will be read with interest by not only artists, but collectors and art lovers and further carries on the controversy which Mr. Henri started.

This group Jury idea was originated by Mr. Henri three years ago at the opening of the gallery of the MacDowell Club in this city, and seems to have worked well in that comparatively small show place. As Mr. Bellows well says, however, the system should be expanded to a Democratic

public market place for works of art and tried out on a larger scale.

Mr. Bellows writes as forcefully as he paints and his good letter, following Mr. Henri's good article, will stir up the dry bones in this not over lively art season. We welcome other expressions of opinion on this subject so important to American art interests.

## AS THE YEAR CLOSURES.

The closing days of this fateful year bring many reflections of a new nature. Never in the memory of the oldest living artist, collector or dealer has a year brought such a complete reversal and upheaval of the very nature of things in the world of art as that which is now passing.

While the fact that art is more or less a luxury, and that the artist and dealer, in particular, are dependent upon the vicissitudes of the commercial world—there has been some market for the wares of the artist and dealer, some activities that produced, not only interest, but needed revenue, in all the years of the past two centuries, in Europe at least. It has taken the breaking out and continuance of the long-feared "Armageddon," with its earthquake effect upon the financial markets of the world, to destroy the long-cherished belief that art is always in demand, although "Kings and Thrones may perish."

The paralysis, for it can be rightly given no other name, that came to the art world in early August last, and from which it is now only slowly recovering, was so utterly unexpected that it is still difficult to realize.

But, as the weeks pass and sober, second thought comes to those whose livelihood depends upon the art market—it is beginning to be realized that art will some day come again into its own, and that when the great conflict shall have ended, those who have been able to endure, dealers who have kept their business alive, artists who have painted or worked bravely on, and collectors who have not become dismayed and unwisely sacrificed what of their belongings they could find purchasers for, will reap a deserved harvest. The really valuable works of old and living artists will appreciate, not depreciate, in value after the war. Rembrandts, Raphaels and Rubens will not sell for less, but more, in days to come, and those living artists whose work is good will find a better demand for it in future.

The minds of men will turn quickly with the coming of Peace, from the too long contemplation of the horrors and sadness that the war has brought, and there will be an art as well as a spiritual uplifting, which will create a desire for the beautiful.

"All passes—Art alone  
Enduring stays with us  
The bust outlasts the Throne  
The Coin-Tiberius."

## CHRISTMAS (1862-1914)

The following now, alas, almost forgotten verses, were written by Longfellow in the darkest hours (from the Northern or Union viewpoint) of the Civil war—those of the closing days of 1862.

It seems to the ART NEWS that the

verses are almost psychologically appropriate to this Christmastide of 1914.

## CHRISTMAS BELLS.

I heard the bells on Christmas Day  
Their old familiar carols play,  
And wild and sweet  
The words repeat  
Of Peace on earth, good-will to men.  
And thought how, as the day had come  
The belfries of all Christendom,  
Had rolled along  
The unbroken song  
Of Peace on earth, good-will to men.

'Till ringing, singing on its way  
The world revolved from night to day,  
A voice, a chime,  
A chant sublime  
Of Peace on earth, good-will to men.

Then from each black, accursed mouth  
The cannon thundered in the South,  
And with the sound  
The carols drowned  
Of Peace on earth, good-will to men.

It was as if an earthquake rent  
The hearth-stones of a continent,  
And made forlorn  
The households born  
Of Peace on earth, good-will to men.

And in despair I bowed my head,  
'There is no peace on earth, I said,  
'For hate is strong  
'and mocks the song  
'Of Peace on earth, good-will to men.'

Then pealed the bells more loud and deep  
God is not dead, nor doth he sleep,  
The Wrong shall fail,  
The Right prevail,  
With Peace on earth, good-will to men.

## CORRESPONDENCE

## France, Mother of the Arts.

To the Editor of the  
AMERICAN ART NEWS.

A new era for France is about to begin. The darkest hour precedes dawn, and while Germany proclaims "Finis Galliae," instead of being stricken off the map of Europe, France will continue for centuries to come, to give birth to writers, to artists and to soldiers.

But if Europe wants to enjoy an era of peace and prosperity, the German Empire must be broken up, and after the first great defeats that the Allies will now, soon inflict upon it, it will not take more than a flick of the finger for the old dislike of the German southern states for Prussia to revive, and therefore to upset the whole edifice of the German Empire.

That edifice is no more the fatherland of Goethe, of Lessing, of Schiller and Kant, but the Germany of Bismarck. May it perish forever.

It is responsible for the destruction of the University of Louvain and of the Cathedral of Rheims, and still the Bismarckian Germany ought to have respected and understood such glorious monuments of the best Gothic art, when their own is the sparkling radiation of the great civilization of France in the 12th and 13th centuries.

The Cathedral of Rheims was more than a Church, it was the Parthenon of Christ, the symbol of a world already 20 centuries old, one of the most magnificent monuments of Christianity, and its perfect beauty and incomparable majesty were greater than all the edifices of reality or dream. What William the second has destroyed in 1914, Marshal von Moltke respected in 1870. During the eight days that he occupied Rheims, he went daily inside the Cathedral, ending his visits always by a station in front of the Rose Window of the portal. He sat often in the chapel of the Cardinal, and gazing at the admirable stain-glass, with the most harmonious light glaring through it, the great tactician seemed to be lost in religious contemplation, his mind wandering far away from his bloody visions, absorbed by such a spectacle of perfection.

The vandals of 1914, who have pointed their guns on the monument which aroused in 1870 the admiration and respect of their great general, prove to what extent, conceit and pride, have corrupted whatever their race may have once possessed of idealism. It is fair to add that German idealism, praised too much by Madame de Staël, was due to the influence of the French ideas in the 17th and 18th centuries, which raised Germany far above itself, when it became cosmopolitan and therefore humanitarian. The marvelous cathedral of Rheims is no more, and like Attila, supreme chief of the Huns in the fifth century, Kaiser William can, in the twentieth century, also truthfully say: "Ego sum flagitium Dei."

Edouard Brandus.

Paris, Nov. 20, 1914.

## News from the Trenches.

Editor AMERICAN ART NEWS.

Dear Sir:

My many American friends I have not forgotten and I often regret I will not see them as long as this war keeps going. However, I think of you all a good big lot and remain just as interested in art matters as ever. Please give my greetings through your valuable journal to my many artist friends and accept for yourself my best wishes and remembrances.

Sincerely yours,

Edouard Ziegler.

France (Name of place deleted by Censor)  
Nov. 28, 1914.

## OBITUARY.

## Charles H. Rutan.

Charles H. Rutan, 63 years old, of the architectural firm of Shepley, Rutan & Coolidge of Boston and Chicago died Dec. 17 at his home in Brookline. Mr. Rutan was born at Newark, and became associated with Gambrell & Richardson, New York architects, with whom he remained until 1878. Then Mr. Richardson moved to Brookline, and Mr. Rutan went with him. In 1886 he formed a partnership with George F. Shepley and Charles A. Coolidge. Mr. Rutan was a member of the Boston Society of Architects, the American Institute of Architects and was a trustee of the Constantinople College. His wife and two daughters survive him.

## Daniel Parish.

Daniel Parish, seventy-three years old, died in Roosevelt Hospital Dec. 17, following a fall two weeks before.

Mr. Parish was born in this city in 1841, and in his early life started a collection of antiques, curios and old coins, and up to the time of his death had a very large collection. He was ex-president of the American Numismatic Society and a member of the New York Historical Society. He is survived by his brother, Henry Parish, president of the New York Life Insurance and Trust Company, and two sisters, Misses Susan and Helen.

## Mrs. Walter Crane.

Mrs. Walter Crane, wife of the painter, designer, lecturer and writer, was found dead, Dec. 19, on the railway near Ashford, Kent in England. A Coroner's jury rendered a verdict of suicide while temporarily insane. Mrs. Crane was formerly Mary Frances Audrews of Hempstead, Essex. She married Mr. Crane in 1871.

## Albert Gross.

Mr. Albert Gross a member of the firm of Edward Gross, picture publishers at 853 Broadway, died in the railroad station of New Rochelle on Dec. 18, his 43 birthday. He leaves at his home in New Rochelle a widow and young son.

## VALUE OF ANTIQUE BEAUTY.

Somebody bought an "early Greek bottle" in this city a day or two ago for \$125. It may have sold once for an obolus. Its value today is not in itself but in the buyer's curious mind, which discovers precious qualities in it that the maker probably never dreamed of. What are they? Why has this bit of glass, surviving for millenniums through some accident of "falling soft" into a Hellenic kitchen, suddenly acquired an enhanced value of more than 4,000 per cent.—perhaps 1 per cent. a year since it was first blown from Mediterranean sands and ashes of an olive grove? The trite newspaper report of the sale describes it as of dark blue glass with opalescent and silver lights. Does the charm reside in the color and the gleam, which are certainly due to no fine handicraft, but only to the mellowing chemistry of countless ages? Or does it spring from the heroic and hallowed aspect which the fresh, strong youth of the race assumes in the modern imagination? Is it because the men and women who kept essences or perfumes in it were so many generations nearer to the gods and goddesses, the heroes and the sirens of the days before mankind had become altogether of the earth? Probably the buyer would find himself quite unable to account for his appraisal. Perhaps there is somewhere down in his soul the hope that with the vessel, he has bought some immortal inspiration, some distillation from the old Promethean draught of life, imprisoned in the glass and waiting to be the slave of a modern master like the genie in the Arabian tale.—N. Y. Sun.

## PAINTINGS FOR PANAMA.

The Hackley Gallery has loaned to the Panama-Pacific Exposition six oils from its permanent collection. They are Gainsborough's "Sir William Lynch," Hogarth's "Anne, Viscountess Irwin," Beechey's "Mr. Munroe Furgeson," Goya's "Don Juan Jose Perez Mora," Whistler's "A Study in Rose and Brown," and Blakelock's "Ecstasy."